

The
Toledo Museum of Art

Fifth Annual Report

Report of the

President, Treasurer

and Director

Together with a List of Members

TOLEDO, OHIO

1906

INCORPORATED APRIL 18, 1901

Officers

EDWARD D. LIBBEY, *President*
ROBINSON LOCKE, *Vice-President*
ISAAC E. KNISELY, *Treasurer*
GEORGE W. STEVENS, *Director*
NINA S. STEVENS, *Asst. Director*
EDITH MUGG, *Librarian*

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One-Year Term

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C. S. ASHLEY	GEN. C. M. SPITZER
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ROBINSON LOCKE	A. B. TILLINGHAST
FRANK I. KING	A. J. SECOR
THOS. H. TRACY	JOHN HOFFMAN

CLARENCE BROWN

Report of the Treasurer

May 1st, 1906

DEBIT

To balance on hand May 1, 1905,	-	-	\$1,476 27
Collections from all sources to May 1st, 1906,	-	-	8,501 31
Total,	-	-	<u>\$9,977 58</u>

CREDIT

Disbursements for the year	-	-	-	\$9,957 13
On hand in bank	-	-	-	<u>\$ 20 45</u>

Respectfully submitted,

I. E. KNISELY, Treasurer.

Report of the President

Toledo, O., May 29th, 1906.

To the MEMBERS OF THE TOLEDO MUSEUM OF ART:—

I appreciate the thoughtfulness of our Board of Trustees and members, in adjourning the regular annual meeting from May 1st until tonight, thus allowing me the great pleasure of being present to preside at **this** the most significant annual meeting in the short history of the Toledo Museum of Art.

During my prolonged absence abroad—covering the last year's work of our Association—I have kept well informed and have had full knowledge of the arduous work performed and the results obtained by our Board of Trustees and its faithful officers. Therefore I am fully competent and **most delighted** to join with you in congratulations and rejoicings over the most glorious and magnificent year's work ever accomplished.

We are justified in such congratulations tonight, for it closes a year of growth and development much more pronounced and permanent than that of a year ago—a growth full of inspiration and influence, and a development beyond our most sanguine expectations. We may well feel proud of such, for I know of no city in our country, having similar associations and under like conditions, that can show such a record as we meet here tonight to review and approve.

A year ago the Trustees felt the importance of starting upon a collection of works of art for a permanent exhibit. We realized that if we ever expected to have a Museum we must begin to collect such exhibits in paintings, sculpture and other works of art as would be worthy of appreciation and a constant education for the people. Our first branch of the work—in exhibitions of paintings, lectures and the forming of clubs and classes for the study of Art, had been perfected, and we had now to secure a permanent collection and start upon the second branch of our work.

We increased the size of the rooms on the first floor, giving more than double the former space, with more light, and better facilities. We were then prepared with suitable space and attractive environments—but, could we collect from the members enough works of art to fill rooms (?) We confess we had some misgivings. Today we know such doubts to have been a delusion, and our judgment unworthy the hidden liberality and interest which such an opportunity could reveal. In less than six months we have housed within the walls of our Museum a permanent collection, most creditable to the city and a pride to us all.

Such an accomplishment forever dispelled from the minds of the Trustees all doubts as to the future possibilities in the development of our Museum. Most magnanimously have our members, and the citizens of Toledo, responded to the necessities of this institution, and the Board of Trustees desire to thank each one who so willingly donated towards the permanent collection now in our possession. We congratulate you on being the first to place in our rooms such exhibits as will prove to be of lasting benefit to the people of our city and of inestimable pleasure to yourselves. Such gifts as these, displayed constantly to the public for study and thought, will have an enduring and unending influence and inspiration, the results of which must elevate our people to a better appreciation and a greater knowledge of Art.

The Board of Trustees could not have accomplished such results without the enthusiastic and helpful assistance of Mr. and Mrs. Stevens, our director and assistant director, whose whole-souled work and influence have made such success possible. Our Director said to me a year ago, "give us the necessary increase of space and we will fill it within a year with a permanent collection." Such confidence and energy knows no defeat. The Trustees and members of our Association, and the public, I feel quite sure, desire to thank Mr. and Mrs. Stevens most heartily for the work done and the great success achieved. We would call your attention to the detailed report of Director Stevens, which will presently be read to you, and no doubt approved, and which will give you a complete history of the year's work—most interesting and satisfactory.

While we recognize the fact that the assistance of Mr. and Mrs. Stevens has done much in making the last year's work so successful, we must not fail to acknowledge that others have also been working for us and have aided us greatly in this success. I refer to the Press of this city. It has shown great interest, given us fine support, and has always been ready and willing, through its columns, to bring before the public the daily doings of our Museum. Without its help our work could not have been brought to the attention of the public so prominently and our cause made so manifest. The Board of Trustees also desire to thank each and every one who has in any way assisted us in our work and supported us by their encouragement and interest.

Well may we pause tonight in earnest contemplation. Four years ago four local artists felt the need of an organization for the promotion of Art in Toledo. With but little encouragement they persisted in their views. They called a meeting of a **few** lovers of Art. An organization was started, with only enough members to secure a charter from the Legislature. Without a permanent home, and with but few members, the work was started. Rented rooms were secured in which the organization gave loan exhibitions, which were received with great interest. A permanent home was found, and we moved into our present abode in the season of 1902-1903. Since that time we have grown most rapidly. We have enlarged our building, have secured a permanent

collection of works of art as a commencement towards a much larger collection, and today we are known as a "Museum of Art." Does not such a record justify the inspiration of those four Artists and the founders of the Toledo Museum of Art? If not, we might well abandon our work and not attempt to reinforce our exertions towards greater success.

The conditions and necessities of the future are upon us. We cannot avoid them nor leave them to their fate. The success of the first four years of our history is but the sketch in the picture of our possibilities. The Toledo Museum of Art, in its work, has met with such great encouragement, become so indispensable to the city, and created such an unprecedented public desire for its continuance that we must accept the responsibility, and develop to the utmost of our ability the seed of inspiration emanating from those artists, planted by the founders of our organization, and nurtured by its members.

Let us for a moment leave the contemplation of the past and its successful work in the development of art in our Museum, for the serious conditions and necessities of the future now confronting us.

The Trustees have decided to increase the size of our building, by adding more rooms to the lower floor, in order to meet an immediate need for a further acquisition to our permanent collection. Continued enlargement of our buildings will be required from time to time in order to add other important branches of art.

With our present rapid growth and increased cost of maintenance, the greater will be the demands upon our treasury. The coming year will tax our resources beyond their limit, and the present five or six thousand dollars income from membership dues will be entirely inadequate for our purposes, and unless the membership is very materially increased we will find ourselves unable to meet the needed requirements. Our growth in membership has not proportionately increased with the growth in interest. The fifty dollar annual sustaining memberships will expire, by limitation, next year. The expense for the additions to our buildings is met by an increase in rent, upon satisfactory terms to the Trustees. But this is only one of the many items of expense, which with salaries, heat, light, and incidental expenses, necessarily increased by the continued improvements and development, will very materially add to our maintenance and expense account. It cannot, of course, be otherwise. Our resources must be larger and unless we obtain a very large increase in membership, or secure funds through individual subscription (a thing to be avoided if possible,) the Trustees will be unable to carry on the development of the work the coming year. It is, therefore, an absolute necessity for us to at least double our membership; we can see no other source from which to secure sufficient funds. Upon this most important subject the Trustees desire a full discussion tonight. We **must** have, the coming year, a membership roll of one thousand ten-dollar members, in order to carry on the work. This **can** and **will** be

done, provided each member will co-operate with the Board of Trustees. I hope some method may be adopted at this meeting which will assist in obtaining the increased membership.

You may think that any further contemplation, beyond the necessities of the coming year, might better be brought to your notice at our next annual meeting—yet I beg to differ with you; for any of you who have closely watched the developments of our organization and fully comprehend the work which is before us, must be impressed by the fact that conditions are such as must cause a still further and more rapid growth within the next few years. Therefore, it is our duty not only to consider the requirements for next year but to prepare ourselves for the years to come.

I see plainly the "handwriting on the wall," which points to three self-evident facts:

First—That this building, which we occupy, will soon become too small and inadequate.

Second—We must immediately provide ways and means to procure a permanent Museum building, in order to meet the requirements which will be demanded of this organization within the next three years.

Third—A substantial financial support for the maintenance and development of such a permanent Museum must be provided.

You who have watched the growth of our Museum, and have any knowledge as to what a Museum requires must know that the present building, even if enlarged, is not such a building as we should have and will soon be altogether too small. We already have quite a valuable and important permanent collection which will be constantly added to, and which should be in a fire-proof building.

The rapid improvements in Toledo within the past year, business moving farther out Madison Avenue, and the new post-office so soon to be our neighbor, will make this property much too valuable for Museum purposes. The smoke nuisance, so damaging will undoubtedly become greater as new buildings are erected, making such a location unfit for the preservation of our exhibits.

It will take time to secure funds and build a new Museum. The land must be purchased, and, in my opinion, the sooner the better. Plans must be carefully made for a building that will be suitable for years to come. Therefore we should immediately prepare for a permanent Museum, which at best may not be finished and ready for occupancy within three years.

As to how we can raise funds sufficient for the purchase of land and the erection of a Museum building, I will not attempt to discuss tonight. There are several ways in which this can be accomplished, and at the

proper time the Trustees will have a plan for your consideration if it is deemed advisable to comence preparation for the building of a new Museum.

The third self-evident fact is by far the most important. We can undoubtedly finance the purchase of land and erect a Museum building, but to maintain and support same is quite another and more difficult problem. Funds come comparatively easy, by subscription or individual endowment, to erect Hospitals, Universities, and Museums; but unless they are supported by the public—by taxation, or otherwise—there is great difficulty in maintaining them.

I am not a believer in individual endowments for the support of public institutions necessary for all citizens. If an institution is necessary to a city, and has for its object the elevation and education of its citizens, it should be supported and maintained by public taxation. Neither do I believe that such an institution should ask for public support until it has demonstrated beyond a doubt that its cause is a worthy one, its continuance a necessity and its education beneficial and lasting. If our organization, the Toledo Museum of Art, is not in that position today, I am quite sure it will be within the next three years, during which time we should arrange for a permanent building which will be an ornament to the city, a pride to our citizens and a means towards higher education in Art.

An Art Museum, properly filled with works of art, is one of the strongest influences in a growing city. It takes its place between the educational advantages of the public schools and the higher education of the colleges, and should be supported by public taxation.

To some of you it may appear useless for me to take up your time tonight in pointing out the advantages that a Museum has for a growing city; but lest some of you have not had time to watch the development of our institution, and have no other means of knowing the good work we are doing, (other than from the reports of the Trustees) I feel it my duty to take up a little more of your time in explaining what our organization means to the city of Toledo, and why such an institution should be supported by taxation.

I would refer to the last exhibition given in our Museum—an exhibition showing the work of the Manual Training branch of our public schools, and taxing the capacity of our walls to display. Every scholar in the forty-two public schools of our city visited the Museum during the ten days and saw the exhibit under much more favorable circumstances than could have been the case in the different school buildings. They also saw and studied our permanent collection, and were much impressed therewith. Twenty thousand children beheld the works of art in our Museum. These pictures told their story in silence, with much more effect and influence than could the most eloquent of us. The artistic handicraft of the sculptor not only attracted the attention of these twenty thousand pupils, but cut into their memories impressions never to be

effaced. Museums would die and be forgotten if we had not such a field for influence as is found in the pupils of our schools. We could give exhibitions, fill our rooms with all the priceless works of art gathered from all parts of the world, please and satisfy the adults, and do some work in education—but all that were infinitesimal compared with the work we can and **must** do amongst the pupils of our schools.

During last year the Trustees obtained from the State Legislature an Enabling Act which authorizes the city council of Toledo to levy a tax for the maintenance of our Museum. This Act was secured for the purpose of having our organization supported by the city when the proper time should come, but in my opinion such time has not yet arrived and we should not ask for public taxation for such a purpose until we have exhausted our own efforts for the development of art in Toledo. It is for us, as members of this organization, during the next year or two to put the Toledo Museum of Art in such a position, and equipped with such facilities and advantages as will justify our asking the city to support it in the future. Until we have exhausted our own resources, and have erected a Museum suitable for the city, and have done all within our power, I am not in favor of asking the City Council to levy a tax for any such purpose as this Enabling Act authorizes.

We have already created a great interest in Art and are doing a grand work, yet this is nothing as compared with what we shall be able to show two or three years hence.

The Toledo Museum of Art has come to stay, and is to be one of the most important factors in education in our city. When the time arrives, as it surely will, we should ask the City Council to maintain such an institution as we may with pride feel justified in asking them to support.

Such institutions are generally supported by nations or municipalities. The Worcester Art Museum, of Worcester, Mass., had an income last year of \$21,000. The total disbursements were \$14,000, and the total admissions on free days and pay days, during the year, were 24,000. The Toledo Museum has given over 40,000 free admissions during the past season. The Worcester Museum, which has been in existence about the same length of time as the Toledo Museum, has, during the past year, been the recipient of a bequest amounting to over three million dollars, and its formative period has been brought to a close. The Detroit Museum of Art has been organized for about twenty years. In 1889 the State empowered the Common Council to appropriate \$20,000 a year for Museum purposes. Columbus has nearly \$100,000 on hand for Art Museum purposes. The Cleveland Museum Association has funds to the amount of two and one-half millions of dollars, and they are now taking active steps towards the completion of a permanent Art Museum building. The Indianapolis Association has three hundred sustaining members. A new building was erected in 1905 at a cost of \$100,000. They have a permanent collection of seventy-five pictures.

The Art Institute of Chicago is supported by taxation, having several hundred thousand dollars annual income from that source. The membership fees amount to \$30,000 per year, which is used for the purchase of works of art.

During the past ten months I have been fortunate in visiting many of the galleries in Europe and Egypt, and found myself doubly interested because of my interest in our little Museum in Toledo. Many a time have I wished ours might be like some of those seen in Europe; though I realize the impossibility of this, for no Museum in America could obtain such exhibits as only history and age have given to Europe. Nowhere did I find a Museum or Gallery of any importance, which was not supported by the municipality or nation. Nowhere did I discover any lack of interest and I found nothing in all of those several countries more uplifting or inspiring than the Museums and Galleries. Free days showed a very large attendance. The influence of these institutions is very great, the results of which can be seen in the parks, streets, buildings and homes. Such opportunities as Europe offers to its people in its Museums, are not obtained in an ordinary lifetime, and not without great cost and Government support. They are a necessity; the public demand them and pay liberally for their support. Without the Egyptian Museum at Cairo, so full of interesting exhibits showing the oldest history in civilization bringing evidences of four thousand years B. C. to the eyes of the present generation, Egypt would see less travellers, have less influence, and would never have given so fully to the world its most interesting history. As for the "Eternal City," once the power and wonder of the world, how could we study so much of its history had it not maintained its monuments, museums, and galleries. The same in Florence, with the most interesting galleries in the world—which were made possible by the Medici and now maintained by the municipality and government, holding hundreds of original examples from the hands of the great old masters.

What Europe has done so can America do, provided our national government and its municipalities awaken to the need so apparent. We, a powerful nation, so young, have marked out a career of progress in all branches of trade, industry and invention which the Eastern Civilization may never attain. Let us then put our energies, thoughts and work into the artistic side of life, and surround ourselves with such advantages as will refine and elevate the commercial instincts of our citizens, educate our people in Art and bring our country up to the standard of European nations in such things as the knowledge and study of Art develops.

The time has come for us to soon build in the city of Toledo a structure that will make possible a permanent and beneficial interest in Art, which should be supported by the city and which will be an inexhaustible resource to its citizens.

The artistic era in our city is now upon us and demands our attention in its development, and shame to us if we do not have within a few years a suitable Museum and Art Institute for research and study.

We enter upon another year with increased ambitions, larger plans and stronger hopes, and may we all do our best to maintain and increase the public confidence that our Museum of Art now has.

Let us accept this invincible necessity, and our future destiny will be "Success."

Respectfully submitted,

E. D. LIBBEY, President.

Report of the Director

The Toledo Museum of Art has experienced in many ways, a remarkably successful year. It has accomplished a great deal with a comparatively small amount of money. At the beginning of the present season, the entire permanent collection of the Toledo Museum of Art consisted of two oil paintings and one water-color.

The efforts of the officers during the year have been in the direction of building up a nucleus of a permanent collection, and to further this work much that is important in other lines has been necessarily neglected, especially the increasing of the membership and consequently the Museum's resources. During the previous seasons our three galleries on the second floor were constantly filled with transient exhibits and there was no place in which to house a permanent collection had we possessed one. Our President, Mr. E. D. Libbey, most generously agreed to build additions to the lower floor during the summer, and three small rooms were extended to the proportions of galleries with continuous wall space and overhead lighting. It has become the work of the officers to fill these rooms with permanent exhibits, and the record of our first year is one that cannot be anything but most gratifying to all those interested in the Museum's welfare. We have now in our galleries several of the most important pictures in the United States and the value of our present collection will reach nearly forty thousand dollars. Within the necessary limitations of this report, the Director cannot set down all he would say regarding the many and important gifts that have come to the Museum collection. It will have to take the shape of a mere outline record.

Mr. A. J. Secor presented a large canvas, "De Profundis" by Gustave Henry Mosler, an American painter. This fine canvas won the gold medal in the Paris Salon of 1901. "The Torrent," another important canvas both in size and subject by Aston Knight, another young American painter, was presented by Mr. John Hoffman. This picture also won a gold medal in the Paris Salon of 1905. It is notable that the Toledo Museum should possess two most important gold medal pictures by American Artists of recent years. Mr. A. E. Lang presented the Museum with "The Flowers" by the Russian painter, Seidenberg. This painting formed part of the Russian Exhibit at the St. Louis Exposition. The Museum is most fortunate in also possessing three other of the Russian pictures shown at St. Louis, namely: "The End of a Summer Day" by Kahl, which received a silver medal at St. Louis, presented by Mr. Robinson Locke; "The Weaver" by Popoff, which received the bronze medal at the St. Louis Exposition, presented by Mr. Harry E. King; and "The Old Mill" by Kahl, presented by the Ladies of the Wednesday

Art History Study Club. When these pictures were placed on sale under the supervision of the customs in New York, the Director left at a moment's notice for the East, in hopes of securing one or more for the Museum, notwithstanding, that there were no available funds for such a purpose. It was most gratifying, upon his arrival in New York, to find waiting for him by telegraph, enough money donated by members of the Museum with which to commence negotiations for the four pictures. The Russian paintings were so involved in a maze of official red-tape that the paintings were secured for Toledo only by the personal intervention of Secretary of Treasury Shaw who, being appealed to, released the pictures and sent them to Toledo without duty. The Director was compelled to leave for home before the pictures were definitely secured, and the Museum owes a debt of gratitude to Mr. Albion E. Lang who remained in New York for a week and gave his entire attention to the securing of the paintings for Toledo. Other important pictures presented to the collection are as follows: "The First Step" by Jourdan, presented by Mr. William Hardee; "A Bountiful Season" by Jozean, presented by Mr. Aaron Chesbrough; "The Potato Parer" by Darling, presented by Mr. Alvin B. Tillinghast; "The Swimming Hole" by C. C. Curran, presented by Mr. Chas. S. Ashley; "The Standard Bearer" by Daniel Maclise, presented by Mr. Carlton T. Chapman; "The School Girl" by Blondel, presented by Mrs. A. M. Woolson; "Country Children" by Albright, presented by Mr. John Hoffman; "Cattle" by E. D. Connell, purchased last summer from the exhibit of the League of American Artists in Paris, and presented by Mr. Clarence Brown and Mr. E. D. Libbey; "Charity After Schidone" presented by Mrs. Geo. E. Pomreoy. Our collection has been enriched by three fine examples of the French Impressionist painters, two being presented by Mr. George Durand-Ruel, "The Banks of the Eure" by Loiseau, and the "Seaweed Gatherers" by Moret. One hundred members of the Museum gave small sums for the purchase of the third Impressionist picture, "Levandou" by Georges d'Espagnat. The donations amounted to one hundred and fifty dollars, leaving three hundred and fifty still to be paid. Dr. H. A. Tobey presented two small oils by Leon Charles and an engraving. The Museum has also purchased several pictures under most advantageous conditions with the hope that they will finally be presented by members who may desire to add a good picture to the collection at a very moderate outlay.

In the Sculpture Gallery, a very excellent start has been made. Mr. F. B. Shoemaker has presented seventeen sections of the Parthenon Frieze; Mr. A. E. Lang, a fine cast of the Venus de Milo cast from the original by the workmen in the Louvre, Paris. The Wrestlers presented by the Toledo Tile Club. The Laocoon presented by Mr. Wm. Hardee. The Boy with the Thorn presented by Mr. Robinson Locke. Apollo Belevedere presented by Mrs. James Hodge. The Fighting Gladiator presented by Mr. Geo. W. Stevens. The Winged Victory presented by

Sybil Moore Carson. A fine cast of Hermes Reposing from the Museum of Naples has been ordered by Mr. Barton Smith and will be placed in the Museum collection as soon as it arrives from Italy. The Museum has purchased a cast of the Bambino by Andrea Della Robbia, and a cast of the Wounded Lioness one of the earliest of the Assyrian works of art excavated at Ninevah. Mr. W. H. H. Smith has loaned for an indefinite period, a fine example of Venetian wood-carving, The Jester, by Vesarelli; and Mrs. John B. Bell has loaned a bronze Apollo by Montagna.

In view of the fact of the opening of the sculpture gallery this season, two lectures were arranged bearing on the subject; one by Dr. A. S. Cooley of Boston, A Tour Through Greece; and a second by Dr. R. D. Hollington of Toledo, An Appreciation of Greek Art.

Library.

The Library has received many valuable additions of books, pamphlets, magazines, and engravings, and from time to time necessary reference works have been purchased from the Museum funds. We now have a most complete art reference library which is constantly in use by members of the city study clubs, school teachers, and pupils of the schools. Mr. Robinson Locke has during the year presented the library with the following volumes: American Etching, Venetian Painters, Paintings in the Venice Gallery, Polychromatic Decoration, Pictures in the National Gallery, Life and Works of Lady Diana Beauclerk, The Italian School of Design, Modern Dutch Painters, The Master Etchers Van Dyck and Meryon two vols., and the catalogue of the Brandus Collection. Mr. C. B. Spitzer has presented catalogues of the Louvre, the National Gallery, London, The National Gallery, Scotland, and three volumes of Fuseli's Life. Mr. Chas. S. Ashley has presented Linear Drawing, and Lectures on Art By Ruskin. Mr. F. B. Gilbert has presented an album of signatures of the Senate of 1851. Miss Cora Bunker, Ideals of Life in France. Mrs. S. H. Waring has presented six volumes of the Masterpieces of Modern German Art, The Longfellow Portfolio, the Art Review Portfolio, The Home and Haunts of Shakespeare, and twenty-four unbound volumes of Art and Letters. Mrs. Geo. E. Pomeroy has presented a pair of finely mounted Roman Horns for the Library. Mr. W. H. Currier presented a Megalithoscope, an elaborate instrument of large dimensions for the stereoscopic observation of photographs, pictures, prints, etc.

Exhibitions.

Nine exhibitions were held during the season, commencing with a collection of the work of the greatest Impressionists, which opened November 29 and continued until December 27. This was, perhaps, the most important exhibition from an educational point of view ever held in the Museum, as well as one of the most important collections of

Impressionistic work ever brought together in this country. The exhibition was arranged for by Director Stevens in Paris. It was the Durand Ruel family who fostered the Barbizon School during all its years of struggles and the name is interwoven with the story of the development of French Art for over one hundred years. In the Durand-Ruel home in Paris, are hung over five hundred masterpieces of the Impressionist painters. It was while viewing these pictures it was suggested that a collection of the work be brought to Toledo. Mr. Durand-Ruel said he would think it over which he did, and the result was he sent to Toledo, one hundred and twenty canvases, and came on himself to be present at the opening reception. At the conclusion of the exhibition, he presented the Museum with two paintings from the collection.

The Athena Society, an organization of the women artists of Toledo and one of the children of the Museum, opened its third annual exhibition on December 8th which continued for two weeks, and consisted of oils, water-colors, pastels, china painting, embroidery, furniture, wood-carving, and other specimens of original work by Toledo women. Any woman in the city who does any kind of original art work can become a member of the society on submitting original work of a certain standard to a jury of membership. The object of the club is to create an atmosphere of fellowship among women art workers and to make a place where those interested in any branch of art can meet with sympathy and encouragement, and have an opportunity to work in company with those interested in the same pursuits.

On January 11th was opened an exhibition of one hundred or more paintings by members of the Society of Odd Brushes of Boston. The exhibition had been held at the Boston Art Club where it met with a favorable reception. The Toledo Museum secured the co-operation of the Museum of Art of Detroit, and brought the exhibition to these two cities. The collection was hung until the close of January.

From January 17th to 22nd, there was held, in the lower galleries, the Second Annual Exhibition of the Toledo Camera Club, another child of the Museum which started with seven members at the first meeting three winters ago and has now a membership of nearly one hundred, and has taken its place as one of the foremost Camera Clubs in the world, and is a member of the American Federation of Camera Clubs together with New York, Chicago, Boston, Washington, and other important cities. The Camera Club during the year has sent exhibitions to the National Exposition at St. Louis and captured half a dozen prizes. Meetings have been held each month at the Museum on which occasion monthly exhibitions of prints were criticized by the director and others. Several lantern slide evenings were enjoyed at the Museum during the season.

The Rheinhardt Exhibit, which opened February 23rd and continued for three weeks, was one of the big events of the season. Mr. Henry

Rheinhardt brought together one of the most important exhibits ever brought to Toledo.

During this period, the second great painting by the Russian master, Makovski, shown in the Museum galleries, occupied a place on our walls. This great painting "The Choosing of the Bride" attracted quite as much attention as its predecessor, "The Russian Wedding Feast."

On March 31st, was opened an unique and most interesting exhibition of Arctic and Antarctic Paintings by Frederick W. Stokes of New York, the artist of the Peary Expedition and other expeditions to the North and South Polar regions.

The Second American Salon under the auspices of the American Federation of Photographic Societies was opened at the Museum on April 18th and continued until the end of the month. This remarkable exhibition of three hundred and fifty pictures from fourteen countries was shown under the joint auspices of the Museum and of the Toledo Camera Club. The exhibition was one of the most interesting shown in this country during the season. It came to Toledo from the Carnegie institute and from the Art Institute of Chicago. In the latter place, thirty-two thousand people viewed the collection. From Toledo, the exhibit went to Boston and New York where it was hailed as one of the artistic events of the season.

On the evening of May 14th, the last exhibition of the season was opened consisting of the Manual Training work, drawing, kindergarten work, sewing, designing, etc., by the pupils of the ward schools of the city. Special invitations were issued to all city officials and a reception committee was present selected from the various departments of education. A schedule was arranged during the ten days of the exhibition and twenty thousand children viewed the work leisurely and without confusion. Special invitations were extended to all parents of the children and the general public as well was invited to attend without payment of admission. The exhibition in every way was a most gratifying success.

Study Clubs and Classes.

Over four hundred and fifty children and adults have been in regular attendance at the Museum during the past winter actively studying some branch of art or art history. Seventy-five per cent. of this number were non-members of the Museum. Mr. J. D. Robinson generously defrayed the expenses connected with the Saturday Free Classes in drawing. There were over two hundred applicants for admission ranging in age from seven years to sixty. Arrangements had been made to handle about seventy-five pupils in two classes but four classes had to be formed to accomodate those who desired to study two for adults and two for children. Mr. Robert M. Brinkerhoff and Miss Anna L. Thorne had charge of the classes with assistance in criticism by the Director and Assistant Director. The average attendance during the three months

was over one hundred and fifty and there was always a waiting list of fifty or more for which there was no accommodation as every inch of floor space was utilized. These classes were most successful. A large per cent. of the students developed an unusual talent which will be encouraged. So interested were some of the members that after the closing of the regular class, an evening class of twenty-five members was organized to meet at the Museum on Wednesday evenings and draw from life, each member volunteering to pay his or her share towards providing models, materials and instructor.

Mrs. Stevens has conducted a childrens' class. Marie Osthaus Griffith a water-color class, and the Athena Club has painted every Wednesday and Thursday during the season at the Museum from life.

For three winters past, the Assistant Director, Mrs. Stevens, has conducted two art history clubs. During the past winter, a third study club has been organized for women and notices were sent out to all members of the Museum inviting them to join. Over one hundred ladies accepted the invitation. The club met Wednesday mornings and commencing at the beginning with ancient and Egyptian Art and continuing down to the time of Michael Angelo, at which point the study will be resumed next year. At no time were there less than seventy-five members of the club present. The plan of study adopted was to listen to a talk by the Assistant Director supplemented by papers or talks by the various members of the club on the historical, architectural, political, and literary movements of the period in question. The result was a comprehensive and vivid mental picture of the time which assisted in fixing the story of the progress of art firmly in mind.

The Athena Society has held one study evening each month at which time various artists and art topics were studied in talks and papers.

Art Talks in Factories.

Co-operating in a work among the shop girls inaugurated by the Y. W. C. A., the Assistant Director, Mrs. Geo. W. Stevens, has given several talks each week during the noon hour at the various shops and factories employing girls. These talks have been on art and travel in foreign countries and have been illustrated with rapid drawings in chalk and reproductions of famous pictures. The girls in the shops and factories have displayed great interest in these art talks. They were told something about great pictures, and how for very small sums they could own good copies of these masterpieces. A large number of girls expressed a desire to secure reproductions of some of the pictures they had heard about and gave the Assistant Director money with which to make the purchases, each group of girls buying thirty-five to forty reproductions of the pictures at an outlay of five cents each.

The results are that many a young girl has been given the hint that the greatest, best and most beautiful things in the world of art are in

nowise inaccessible and that the ability to appreciate and enjoy them lies within ourselves and not in our pocketbooks.

In many ways we have had a most successful year considering everything we should, perhaps, congratulate ourselves. Our Museum is unique in that we have started without the incentive of an endowment. Our struggle for existence has at all times been a healthy one and our condition can be likened unto a robust laboring man, who can keep his affairs well in hand as long as he retains his health, but who would find himself and family greatly embarrassed should he be visited with an illness of even a week's duration.

With our growth has come greater obligations and consequent increase of expenses. Our energies having been exerted in other directions we have made no effort during the past year to increase our membership and it is most gratifying to state that in this respect we are ahead of last year, notwithstanding, that there have been a goodly number of resignations, removals and deaths. The new members who have come in during the year have done so voluntarily. We have much to do in the future and perhaps the first thing to consider is the matter of securing a largely increased membership. The Director in bringing this report to a close desires to express to the trustees, to the members, and to his assistants his full appreciation of their constant and sincere encouragement, assistance, and interest, without which his efforts would have availed nothing.

GEORGE W. STEVENS,
Director Toledo Museum of Art.

May 29, 1906.

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Sustaining members of the Toledo Museum of Art pays the sum of \$50.00, annually for a period of five years, payable annually in advance, beginning on the first day of January after such subscription is made, the same to include, and not to be in addition to, the dues imposed by the corporate regulations, for the years for which such subscription shall be paid. This fund is to pay the fixed charges of the Museum.

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Annual members, members of their families and non-resident guests, are entitled to visit the Museum at all times when open to the public; and to attend all exhibitions, receptions and lectures given under the auspices of the Toledo Museum of Art. Applications for membership may be addressed to the Director or Trustees. The annual fee is \$10.00.

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